

life outside the foul lines was also significant. Too often baseball texts focus on the game and ignore the life outside the stadium. Knickerbocker ably weaves the two stories together to create the full life story of Billy Sunday, ballplayer and evangelist.

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KOPPETT, LEONARD. *The Man in the Dugout: Baseball's Top Managers & How They Got That Way* (expanded ed.). Philadelphia: Temple University Press, 2000. Pp. x + 352. Appendix, index. \$29.50 cb.

In *The New Thinking Fan's Guide to Baseball* (1991), Leonard Koppett wrote that “[e]very player, in his secret heart, wants to manage someday. Every fan, in the privacy of his mind, already does” (102). Private preoccupation becomes public for Koppett through his latest work, *The Man in the Dugout*. In this book, his broadest examination of baseball managers and managing to date, Koppett argues that the varied styles and philosophies of major league managers who were “successful and influential” can be traced to three men: John McGraw, Connie Mack, and Branch Rickey. Using a tree as metaphor, Koppett places McGraw’s authoritarianism, Mack’s quiet, yet effective demeanor and ability to spot talent, and Rickey’s organizational abilities at the base or trunk from which subsequent managerial styles emerge. This book discusses Miller Huggins, Joe McCarthy, Bill McKechnie, Casey Stengel, Leo Durocher, Al Lopez, Frank Frisch, Paul Richards, Walter Alston, Ralph Houk, Alvin Dark, Billy Martin, Dick Williams, Earl Weaver, Sparky Anderson, and Tommy Lasorda, and a number of others more briefly. Koppett is quick to point out that the selection of managers for this text is derived from those he believes fit the “inherited styles” theme woven throughout the book.

In an effort to illuminate similarities and differences among managers, Koppett draws upon his experiences as a sportswriter. In fact, much of the narrative’s richness flows from the personal vignettes Koppett shares from experiences accrued over fifty years as a journalist. Koppett’s lengthy tenure as a writer and subsequent affiliation with managers includes locker room chats, serendipitous encounters, and longtime associations providing a unique and valuable frame, furthering our understanding of those who had influence on the game and subsequently on its history. However, for those interested in the scholarly pursuit of the relationship and significance of sport and culture, this book will prove unsatisfactory.

The author’s refusal to place baseball, and many of the men who managed teams over the last century, within a larger cultural setting is problematic and weakens his arguments. Koppett absolves himself of the responsibility to position this work historically or analytically, leaving that task instead for “serious historians” (xiii). His discussion of Branch Rickey represents one example of an unwillingness to conceptualize baseball within a broader societal context. Despite Koppett’s assessments of Rickey’s innovative farm system model, the overall narrative remains largely descriptive, failing to engage critical and important links between baseball and the wider society. Baseball historian Jules Tygiel, in *Past*

*Time: Baseball as History* (2000) [see also review on page 164—ED.], notes that changing cultural patterns and harsh economic conditions provided fertile ground for Rickey's farm system concept to grow in the 1930s. According to Tygiel, Rickey's system met the needs of struggling minor league operations despite its critics. Minor league clubs thus welcomed affiliation with major league clubs willing to subsidize the payroll and other expenses.

Koppett's failure to understand and explore links between baseball and the world beyond the ballpark is evident in his dismissive treatment of Jackie Robinson's entrance into major league baseball as relevant to Rickey's managerial philosophy. Koppett quips that "the Robinson story, as important as it is, has been described in detail in many fine books, available in all libraries. It does not need retelling here" (67). According to Koppett, Rickey's farm system concept is the only area of concern for the purposes of his book. Koppett fails to recognize that as a consummate businessman, Rickey worked to create a large pool of potential players from which exemplary athletes might be drawn. Thus Rickey's interest in Robinson and the rest of the players in the Negro Leagues was as much about the bottom line as eradicating injustice. As Tygiel suggests, Rickey's unwavering commitment to finding and refining talent cannot be divorced from his excitement at having "uncovered a remarkably cheap source of talent" in Jackie Robinson and the Negro Leagues.

Uncritical commentary and sweeping generalizations about the changing structure of managing major league baseball teams permeate this text. For a more mainstream audience the discussion and conclusions may be suitable and even welcomed. The book will be much less appealing to those who desire a more searching look at issues of change and continuity in baseball, and more generally in sport.

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LEVINE, PETER. *The Rabbi of Swat*. East Lansing: Michigan State University Press, 1999. Pp. 268. \$19.99 cb.

Peter Levine, a noted sports historian whose book *Ellis Island to Ebbets Field* documented the Jewish sports experience in the United States, has written an entertaining novel in *The Rabbi of Swat*. A mixture of baseball history (some of which is intentionally wrong), Jewish immigrant culture, and narrative play, this novel deals with the themes of religious prejudice and fathers and sons. But the "driving force" (2) behind the story, as he calls himself, is Babe Ruth who appears as both character and intrusive narrator and gives the book humor and pizzazz.

The novel concerns Morrie Ginsberg, a new pitcher for John McGraw's New York Giants. His nickname, the Rabbi of Swat, is, of course, a play on one of Babe Ruth's, the Sultan of Swat. Through this character, Levine explores the prejudice against Jews in baseball and their outsider status in the 1920s. Ginsberg, becoming the darling of the Jewish fan base, is befriended by his batterymate, taken to a nightclub, and introduced to Doris, a pretty Rockette. Quickly becoming involved and spending Rosh Hashanah together,